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Our Military Bands.

MR. EDITOR:—The Concert Season is drawing to a close, and the time hastens on when the ears of those of us who tarry in town must be filled with the brazen music of the streets—and that too, *volens volens*. Now I am not among those who despise all other than the highest manifestations of the Divine Art. On the contrary, every department of it is grateful to me in its proper time and place, and with a confessed passion for symphony in its season, I very much doubt if I should not positively suffer (in a musical sense) if compelled to receive it within closed doors on a summer night. But abroad in the witchery of the warm air, with what delight do my ears drink in all sounds of music! Then even the godling monotony of street minstrelsy hath its charms, and I bless in my heart the itinerant organ-grinder who stops beneath my open window, if he do but grind with a steady hand and upon barrels approximately in tune. But the stirring music of military bands in summer—that is my joy and delight. It was this which, many years

ago, awakened within me my first love of the Art.

Seriously, it is not my purpose to malign martial music, as such. But I do protest most solemnly against the general character and composition of our military bands, at the present day, throughout the country. This is emphatically the age of progress and improvement, and we are a progressing and improving nation in all things else, it may be; but in our excellence of military music—by no means. Fifteen or twenty years since, the field performances of the Old Brigade Band exceeded, by far, anything of which Boston can boast now in this line. It was so, also, in New York and Philadelphia—and why? Because the age of brass had not then dawned. And because the so-called improvements in the instruments of martial music were either not then known, or were justly looked upon with suspicion, if purity and excellence of tone must be the sacrifice for their adoption.

But the love of new things becomes a passion with men. All at once the idea of a Brass Band shot forth: and from this prolific germ sprang up a multitude of its kind in every part of the land, like the crop of iron men from the infernal seed of the dragon's teeth. And, as if the invention of new and deadlier implements of war, which came out about the same time, had hardened mens' hearts, all the softer companions of the savage science were banished. The wood went first; bassoons, serpents, oboes, clarinets, flutes—a sad, complaining train. Next, all that mollified and tended to harmonize the fierce clangor of what was left: the mellow bugles gave way to valve trumpets and angry cornets,—and in place of contralto and tenor trombones, came the tuba and ophicleyde. Last and most to be deplored, the gentle horns retired, and noise and clamor and cracking brass had full possession of the field. What matter now, if it finds its sphere in the thoroughfares and crowded ways of the city. What are the shoutings of men and the rattle and clatter of paved streets, but a fitting accompaniment to the braying brass?

Nor did the work of innovation rest here. Latest and worse still, if possible, came into being the whole tribe of cornet bands so called, being an assemblage of instruments all of one and the same kind essentially, differing only in size, like a register of metallic pipes in an organ.

One very natural result of this transformation in the character of our military bands was their

gradual decrease in numbers, till at length, from being composed of twenty-five and thirty pieces, they have dwindled down to about seventeen, cymbals and drums included. At the same time the sum total of bands has largely increased. Now all this essential change could not have come about without, at least, some array of reason—and the alleged arguments in favor, as I apprehend, may all come under the two following heads, viz:

1st. The greater facility of execution gained.

2d. The supposed increased power over the old system.

The former has reference to the general introduction of valves and pistons—the latter to the total rejection of the wood and the substitution of cornet and trumpet and all their kindred species, in place of the milder accompaniments of former days.

It certainly cannot be questioned that the employment of valves greatly facilitates the performance of difficult passages in music. Of the truth of this we have sad evidence in the readiness with which half-fledged artists essay the execution of compositions wholly beyond their calibre of comprehension, on the one hand; and, on the other, in the performance, by virtuosos, of parts unfitted and never intended for the particular instruments they profess. But however much be gained in ease and rapidity of execution, the full equivalent, and more, is lost in quality of intonation. Like dampers upon vibrating strings, this multiplicity of valves and keys interferes with the free action of the metal and essentially dulls and deadens its tone. In confirmation of this, compare the unsatisfactory effect of the valve trombone with the richness of intonation that belongs to that noble instrument in its original form.

The same is true, though in a less marked degree, in the horn and trumpet and all other instances in which this modern contrivance has been applied. I would not be understood here as doubting wholly the utility of this improvement, but as deprecating rather its indiscriminate use, whereby, too often, genius and skill are made to give way to conceit and incapacity. And as to the idea that more available power is obtained in the present constitution of our bands, I believe it is borne out neither by philosophy nor experience. It is not always the greatest noise that reaches farthest, or produces most effect. The liquid tones of the flute, clarinet and bassoon are clearly heard above all the din of the orches-

tra; and the mellow-voiced horns, in a full band, are observed distinctly at the remotest distance to which the music penetrates, "speaking," as is well expressed by an English writer, "the language of sincerity, and drawing, like a friend, the opposing instruments together into one brotherhood of concordant harmony. Indeed it is a well attested fact that the tones of this instrument have been recognized, in performing even the most delicate passages, at the distance of more than a mile, filling the air with their mellifluous music. And it is more often, whether on the weary march or amid the noise of battle, that the strains of these milder accompaniments of the band are those that pour their alluring notes into the remotest ranks of the column.

Lastly, what can be said in defense of the hordes of cornet bands which threaten to overrun the land? A certain peculiar and pleasing effect invests their music, at first, but it is of a kind which lacks character and durability. For genuine enjoyment I would as soon listen to a Choral Symphony performed with flutes and the voices of eunuchs. But a well balanced band should and does have undue prominence of no particular instrument or class of instruments. Each feels and acknowledges its dependence on the others, and all together produce the grand and harmonious result. It is thus with the splendid bands in the Prussian service; it is so, in a great degree, in the effective music of the English troops at Montreal; and it is so, too, (may we be thankful) with that most excellent band attached to the 7th Regiment of National Guards in New York. That this ere long may be said, with equal truth, of our military music throughout the land, is the earnest hope of your trusty friend,

SACKBUT.

A Chime of Bells.

(An Extract.)

Let us next consider the duties of the bells as they hang, a musical octave, in their airy home. These duties are threefold—to chime, to ring in peal, and to toll; and they are thus defined in some quaint old verses:—

"To call the fold to church in time,
We chime.
When joy and mirth are on the wing,
We ring.
When we lament a departed soul,
We toll."

... Lest any of our readers, however, should not understand what chiming is, it consists of swinging the bell to and fro by the rope, so that it moves like the pendulum of a clock, and comes in contact with the clapper, which remains nearly stationary inside, owing to its weight and the loose manner of suspending it. Nor let any one despise this method as a dull substitute for the wilder peal, which seems to cheer the people on their walk to church by its sonorous changes. It is possible that those who object may never have listened to good chimes. If so, let them withhold their judgment, for we can assure them that eight sweet-toned bells, if well chimed, afford as beautiful music as ever charmed a Christian's ear. The effect, too, being more solemnizing than inspiring, is only more becoming the occasion; and this influence, though varying according to circumstances of place, time, health, and state of mind, will seldom fail to induce feelings in harmony with devotional exercises, and to move the sensitive with tenderest impressions.

Ringin a peal has next to be noticed. This is done on all occasions of congratulation or festivity; such as marriages, births, victories, elec-

tions, the arrival of distinguished persons, &c. A peal, in technical language, is a performance on the bells of more than 5000 changes; and it occupies the ringers a considerable period of time, generally more than three hours. But a touch or flourish on the bells, which is the ordinary method of notifying any joyful occurrence, is round ringing varied by changes at the option of the ringers, or according to the custom of the belfry. It is usual in the first instance to set the bells; that is, to throw every bell, with its mouth upward, in a stationary position in the frame. And then, every ringer being ready in his place, the treble bell is first dropped, and off they all go in quick succession, closing the round with the stroke of heavy tenor. This performance, often repeated, is called round ringing, to distinguish it from change ringing; and formerly it was the custom to close every change, as well as every round, with the tenor bell. But this practice is discontinued, as any bell may conclude a change.

A common peal of rejoicing might be arranged thus: First, round ringing for one hundred times; then firing a number of cannons, which means a simultaneous crash from all the bells; then the bells trip off lightly again, 1, 2, 3, 4, 5, 6, 7, 8, from treble to tenor. And again, and yet again they go, quicker, at each rotation, until the sounds flash past the ear just as the spokes of a turning wheel dazzle the eye; and then, on a sudden, they all stop as if the whole peal were demolished. But no; the bells are only set,—mouths up again in their cage,—and first one of them drops for a single stroke, and then another, just to prove that they had not lost their voices.

Let us try a wedding peal, which our fair readers may practice for amusement on the piano-forte, since it is certain that they will not attend to it when it gilds their own nuptial morn. We will first ring twelve rounds in regular order, 1, 2, 3, 4, 5, 6, 7, 8, then twelve changes on the bells in the following rota, 1, 5, 2, 6, 3, 7, 4, 8, then twelve changes thus, 1, 3, 5, 7, 2, 4, 6, 8, then twelve chords thus, $\frac{1}{2}$, $\frac{2}{3}$, $\frac{3}{4}$, and conclude the peal with twelve rounds, as at starting.

Ah! was it not the merry peal thus described which holds that poor lad's attention, who leans against a mile stone at Halloway on a certain cold November morn? His small wallet is over his shoulder, containing all that he has in the world. He has run away from his employer. He is going he knows not whither; any where to which a chance or a kind word may invite him. But who is there to speak to the lonely runaway? Hark! a voice of Providence through the air seems to greet him. The wind is gently blowing from the south-east, and it wafts the sound of eight bells in full peal into his ears; and, as he listens, his fancy extracts from them a clearer promise than Delphic oracle ever spoke.

1	2	3	4	5	6	7	8
Turn	a	gain,	a	gain,	Whit	ting	ton,
Lord	mayor,	lord	mayor	of	Lon	don	town.

And again in the chords, the notes of which are struck slightly apart, but they soon mingle in their vibrations.

15	26	37	48
Turn	again	Whitting	ton,
Lord	mayor	London	town,

A dumb peal, to commemorate a death, ought always to be conducted in round-ringing order; and it is thus managed. One side of the bulb of the clapper is covered with a thick cloth or felt, and over this a firm piece of leather is tightly strapped. When all the bells are thus prepared, one round is struck with the uncovered side of the clapper, and the usual tone, somewhat deadened, perhaps, is produced. At the next rotation, the padded side of the clapper strikes the bell, and a dull vibration, scarcely perceptible, follows. These alternations produce a very saddening effect.

But the ordinary way of noticing a death or a funeral is by tolling. This is done by a succession of single strokes on one bell. It needs no further explanation. Few who read this will not be able to recall at least one occasion in their past lives when each toll of the bell went like a

shock to their own hearts; and they knew that nearer every stroke was the moment coming when the grave would evermore hold the beloved dead.

There are, generally, rules and regulations for good order in the bell chamber; and it is very desirable to make these conducive to the decorous behavior of the ringers in the discharge of their important duties about a church. In All Saints' Church, at Hastings, a maudlin exertion in this direction seems to have been made by the subjoined inscription, which is painted on the wall:—

"This is a belfry that is free
For all those that civil be;
And if you please to chime or ring,
It is a very pleasant thing.

"There is no music, played or sung,
Like unto bells when they're well rung:
Then ring your bells well if you can—
Silence is best for every man.

"But if you ring in spur or hat,
Sixpence you pay—be sure of that;
And if your bell you overthrow,
Pray pay a groat before you go." (Dated, 1756.)

The growing taste for Classical Music in Boston—and the Causes.

I will by way of text take Henri Herz's assertion: "They prefer classical music in Boston, but don't like to pay for it;" and also your New York correspondent's quotation from a Philadelphia paper, that they have the best music in that city. Now it strikes me that the "boot is on the wrong leg" in both cases. First, the taste for classical music with the many in Boston has been brought about by *paying for it*; (more anon;) and secondly, some may consider *best* that which for a while pleases the million; and, at that rate, the "Mysteries of Paris" ought to be placed above "Paradise Lost," (the Cossack preferring sperm oil to chocolate comes under the item of *de gustibus non, &c.*) *Best* means that whose intrinsic merit gives it permanence. After the "Don Juan" was composed, the operas of Paisiello, Cimarosa, Pær, Winter, Gretry, &c., were quite popular. The "Doctor und Apotheker," by Dittersdorf, was for a while the favorite in Germany, and "Cendrillon," by Nicolo Isord, made a *furor* all over Europe. All these operas are now *passées*. "Don Juan" stands yet as the opera; so does Handel's "Hallelujah" as the chorus, by the colossal effect from a comparatively few notes. The cultivated, refined and reflecting mind, that can appreciate the *best*, will read Homer, gaze on a Raphael's painting, or listen to a Beethoven's symphony again and again, and will discover each time something new to admire and to enjoy. The red man, aye, and many a white man too, is only attracted by the glaring colors of the Saracen's Head, the noise of drums and fifes, and the roaring, like an infuriated ox, called *acting*.

It is the ignorance of the mass that encourages charlatanism. A Monsieur Canderbeck came out in this country as a modern Paganini and gave "Napoleon's retreat from Waterloo" on the fourth string, which was afterwards out-Heroded by genius No. 2, in giving the "Cataracts of Niagara" on the first string, now and then holding out a high harmonic note, slowly drawing the bow, though already off the string, and causing some of the audience to say: "bless my soul, how fine! I can hardly hear it." (This actually has happened.) When a clown performs his tricks in an adroit style, he becomes an artist in his line; but when an artist, even if it should be a Paganini, has recourse to tricks, he becomes a

clown; and who knows but a third may yet add a *sauce piquante* by giving the event of "Jonah swallowing a whale" as a duet for guitar and ophicleide, the guitar representing Jonah in double harmonics, and the ophicleide spouting "very like a whale."

But *revenons*, &c. How was the taste for classical music in Boston brought about? Eighteen or twenty years ago, some of the wealthy and public-spirited Bostonians had the notion to do a lasting benefit for a rising generation, particularly in a comparatively new country, where refinement of the mass required to be forwarded and assisted by efficient means, instead of leaving it to time. The Maine Liquor Law will no more prevent excesses in those so inclined, than the iron hand of an Inquisition will make people *morally* religious; the appeal must be to the cultivated reasoning power. Idleness, excesses and vices are not prevented, or cured, by legislation, but by giving the mass an opportunity, in the way of recreation, to cultivate and refine their minds; and if the shopman, mechanic, clerk or laborer, after the day's toil, can be induced to listen to good music, or an intellectual lecture, that same person may by degrees be brought to feed his mind by reading Locke, &c., and if so, the point is gained; and if the point is gained, the sway of the designing ones will lose its power over brutal ignorance and rowdiness, and Astor Place scenes will in future be looked upon as the dark age of the new world, like the *auto da fé* festivals of the old.

To cultivate the taste, it should be planted early. Something more than common schooling for the mass is necessary. Music, even classical music, is not merely, as some will have it, an *acquired*, it is a cultivated taste. I can explain myself to more advantage by giving a few extracts from an address delivered by the Hon. Samuel A. Eliot, on the occasion of the opening of the Odeon, in 1835, as an Academy for Music.

"In a country where the education of the young is so important, and has, from the earliest period, received so much attention, and excited so deep an interest as in our own, it is certainly singular that the aid of music has not been sought to stimulate the attention of the youthful student, and introduce those habits of order and method which are indispensable to the acquisition of the art, and are such important means of progress in every species of knowledge. Music is at once a charming relaxation from the tedious task, the dry drudgery of the grammar, the pen, or the slate, and a mode of discipline scarcely inferior in efficacy to the dulllest lesson of the horn book, learned under the fear of the searching experiment of the birch or the ferule. It is a study and an amusement, a discipline and a sport. It teaches, in the most attractive manner, the advantage of combined, harmonious action, of submission to rules, and of strict accuracy. All these are necessary to the agreeable result of the practice; and the attainment of that result is, itself, stimulus and reward sufficient for the required exertion. It produces, in a remarkable degree, the effect attributed by a classic poet to all the elegant arts, of softening the character and refining the manners. Nothing is more obvious than the change of tone, in children of the rougher sex, which follows a moderate proficiency in this exquisite accomplishment. Are these tendencies of no value, or of slight importance? Surely not. The teacher, who experiences so often the want of some agreeable stimulus to the flagging attention, and the need of relaxing his own toil, will seize upon music with grateful avidity; while the pupil will wonder what has become of the weariness he felt a moment before, and his eye will brighten, and his apprehension quicken, at the first sound of the music lesson."

"Throughout the whole extent of northern Germany, every child who goes to school is as sure to be taught to sing as to read. The exceptions are almost

as few to the capacity of learning something of music, as to that of learning to spell; and serve, in fact, only to show the general prevalence of what is erroneously thought so rare—an ear for music. The obstacle in this country, and in some others, which has produced an opposite impression, is, that the attainment of musical knowledge has been deferred till a period of life when the facility of acquisition is diminished, and the organs are less flexible than in early youth; while the instruction has been given on the plan of benefit to the teacher rather than the taught; its difficulties have been unnecessarily magnified; and it has been attempted to make every pupil a first rate solo singer. It has, too, been unfortunately regarded as a mere accomplishment, which might as well be left to the pursuit of the young, the frivolous and the worldly, and was unworthy the attention of the parent, seriously anxious for the education of his child."

"It is not necessary to the understanding or enjoyment of good music, whether vocal or instrumental, that one should be able to perform it one's self, (an idea that has been strangely prevalent in some of our churches,) but some acquaintance with the design of music, and its means of accomplishing its own designs, is necessary; and this knowledge will be very generally diffused, if the academy should be successful in its plans. Part of the effect, therefore, of the operations of our academy, will be to make good listeners, as well as good performers, and one is scarcely less desirable than the other."

Look what effect followed. In Philadelphia, with three times the population of Boston, with a much larger number of resident musicians, and with several "Männer-chor" societies, a symphony, oratorio, or public quartet is yet, I believe, (unless quite recently,) among the things longed for by the few. In New York, in 1840 or '41, several musicians came together and commenced giving symphonies, &c. They persevered *con amore*, and have by this time increased to quite a large orchestra, selected from the cream of the resident musicians. I allude to the "Philharmonic Society." They rehearse every other Saturday, under the efficient Einfeld, and their performances of the best classical music are most excellent; besides having the assistance of such pianists as Timm and Scharfenberg. They give only four concerts during the season. How are they patronized in a population of over half a million? Instead of having the Metropolitan Hall filled to overflowing, they can accommodate their subscribers in the Apollo or Niblo's saloon, and have room to spare.

When I came to Boston in the winter of 1841-2, I was under the impression, then so common in the southern cities, that Boston in regard to music was *provincial*, nay, a shade worse than that, namely, Puritanical. But I was not a little taken by surprise to find an audience of over fifteen hundred in the old "Odeon," listening to an entire classical instrumental performance, and where the gem of the concert was a Beethoven symphony. The government of the Academy, to follow up their notion of cultivating a taste for the best music, made these concerts accessible to *all*, by a mere nominal price of subscription. The list for subscribers was open to *all*. There was no regard to expense; extra rehearsals, at an additional cost of \$80 each, were had as often as thought necessary. These concerts were kept up year after year; from 1841 to this time the taste for classical music has made gradual progress with the many.

My article is already too long to dwell more on particulars, such as the great popularity of the Harvard quartets, under the direction of the late Mr. Herwig, etc. This present season, now nearly closed, music has almost become a mania. Morning, noon, and night, there have been concerts, public

rehearsals (which in fact were concerts), by the "Musical Fund Society," ditto by the "Germanians," oratorios by the "Handel and Haydn" and "Education" societies, public quartets, matinees, soirées,—in short, people had to use some management how and when to take their meals. I have seen crowds going to the new hall two hours before the beginning; at three o'clock there was an audience of over 2500, and on the evening of the same day the hall was crowded again, and extra chairs placed on the platform of the orchestra—to listen—to what? a Paganini or Jenny Lind for the first or only time?—no; but to a Symphony, classical "Concertstick," &c., and without the attraction of a singer.

"But they don't like to pay for it." True, the price of admission for all these concerts, rehearsals, &c., was moderate. But the rich, naturally the smallest portion, do not all like music, and those who like music (happily the largest portion) cannot all afford to pay dollars every night. But, suffice it to say, they like it, and will go, aye, and take their young ones, too, if the price of admission is within their means. But though the rich ones do not all like music, yet they are not backward in the way of helping along. I will name a few instances. The Academy first brought to public notice the advantage of imparting a knowledge of music to the rising generation, and at their own expense furnished teachers for the public schools of the city during the first year that it was so taught. A Miss Ostinelli had a fine voice, but without cultivation. A purse of over \$1000 was raised to send her to Italy. She came back the accomplished singer, Mme. Biscaccianti. A Miss Phillips and a Miss Hensler have been aided in the same way, and are now in Europe for instruction. The Melodeon, considering the population of Boston, is quite a large hall, but was found not sufficient to hold all, and in almost no time \$120,000 were raised for building the present Boston Music Hall, and \$250,000 are now subscribed to build an opera house. So you see, Mr. Herz, they will "pay for it," and if you, or if Signora—ending with an *i*,—cannot at all times get a hall filled at a dollar admission, that does not prove that they don't like to pay for it—perhaps they don't like you, or the Signora. The only city in the Union, besides New Orleans, where Vieuxtemps was successful, was Boston. Nearly all the classical music that is republished in this country, from a sonata to an oratorio, hails from the music-publishers in Boston.

To show the views with which the best classical music has been cultivated in Boston, I will close with the following extract from the address already mentioned.

"If this be so, is it any thing less than a duty we owe to ourselves and to society to watch well what kind of music is to be cultivated among us, what kinds of passion are to be excited by it, what kinds of feeling are to be stimulated by its sympathetic power? It is for the purpose of attempting our part in the performance of this social duty, that we now dedicate this hall to pure, and elevating, and holy harmony. No corrupting influence shall henceforth be spread from these walls; but here shall the child be early taught the beauty and the charm of an exquisite art. Its own voice shall aid in the development and expansion of the best feelings of its heart;

* There could be no affectation or hypocrisy in the case. On the contrary there are yet plenty of Puritanical ideas left with some who would consider going to a concert in broad day-light (1 o'clock, P. M.) as much a waste of time as playing whist.

and love to its fellow mortal, and a holy fear of its God, shall grow with its knowledge and its stature. Here shall the adult practise on the lessons of youth, and with maturer power bring a stronger feeling, and a more cultivated understanding to the execution of the most expressive music. Here shall the ear be feasted, and the heart warmed, and the soul raised above everything base or impure, by the sublimity, the pathos, the delicate expression which music only can give to language. Here shall be trained those who not only feel, but shall acquire the power of making others feel those emotions of love, gratitude, and reverence to God, and of sympathy and kindness to men which are most suitably expressed in the solemn services of the Sabbath; and here too, shall be sung those anthems of praise to the Most High, which, if they delight us now, will constitute and express the fullness of our joy in the more visible presence of Him whose name is excellent in all the earth."

Let me only add, that, for the first time in my life, I have this winter heard and enjoyed Beethoven's most stupendous work, the Ninth, or Choral Symphony; and this has been in Boston.

WILLIAM KEYZER.

Beethoven's Egmont.

(From the New Philharmonic Programme.)

The music which Beethoven composed for Goethe's celebrated tragedy of *Egmont* comprises an overture, in F minor; a song, in the same key, for Clärchen, "Die Trommel gerühret;" an interlude, or *entr'acte*, for the orchestra, in A; a second interlude in E flat; a song for Clärchen in A, "Freudvoll und Leidvoll;" a third orchestral interlude, including a march, in C; a fourth beginning in C minor and ending in E flat; an incidental symphony, in D minor, accompanying the death of Clärchen; some melo-dramatic music, during which occurs the death of Egmont; and a *Siegesfanfane*, or battle piece for the orchestra, in F, almost identical with the *coda* of the overture. Of these nine pieces the longest and most important is the overture, which many consider the finest of Beethoven, preferring it even to *Coriolan* and *Leonora*. Perhaps it would be nearer the truth to say it is equal in merit to those master-pieces; since to pronounce it superior is to assume that perfection may be surpassed. So celebrated a piece, and one so frequently performed as the overture to *Egmont*, needs no description here. Every musician knows the score by heart. It is enough to add, that the two airs of Clärchen are among the most beautiful songs of Beethoven; and that some of the interludes are worthy of all admiration.

Lindpaintner.

Of this composer, newly called to the conductorship of the "New Philharmonic" concerts in London, we find the following notice:

Peter Joseph Lindpaintner was born on the 8th of December 1791, at Coblenz, on the Rhine. His father, Jacob Lindpaintner, an opera-singer, settled, with his family, in 1795, at Augsburg, where he placed his son at the Gymnasium, to be educated for the medical profession. The early indications which the boy gave, however, of a strong predilection for music, altered the intention of his parents, and Lindpaintner became a pupil of the celebrated composer Winter, who then resided at Munich. Some years later he studied counterpoint with Joseph Gratz, who at that time was reputed one of the most learned masters in Germany. Under such favorable circumstances the progress of the young musician was very rapid, and he speedily acquired a knowledge of all the secrets of his art. He was encouraged by several distinguished persons, and among others by the Elector of Treves, who promised to supply him with the means of making an artistic tour in Italy. The unexpected death of his friendly patron (in 1811), however, prevented the realisation of his plan, and he accepted the post of Music Director at the Opera, which had just been opened at Munich. Although only twenty years of age, Lindpaintner

performed the duties of this office with such success that he rapidly obtained fame as a *chef d'orchestre*, and after six years residence at Munich, he received proposals from Stuttgart to undertake the post of Kapel-meister to his Majesty the King of Wurtemberg. The terms were so highly advantageous that Lindpaintner did not hesitate to accept them. He went to Stuttgart in 1819, and has remained there up to the present time. Besides having been chiefly instrumental in forming an orchestra which holds the reputation of being one of the most efficient in Europe, Lindpaintner otherwise employed his time to good purpose. The largest number of his works for the church, the theatre, and the concert-room, were written at Stuttgart, and established his name as one of the most prolific and successful composers of his country. The music of Lindpaintner has no decided school, but may be said to mingle the characteristics of two of the greatest modern masters—Weber and Spohr—with the light brilliant "*ad captandum*" manner of the French. The *melange* is of itself highly agreeable, more especially when combined with such clear and masterly orchestration as distinguishes the overtures to *Der Vampyr*, and other operas.

A list of the vocal and instrumental compositions of Lindpaintner would occupy a larger space than can be afforded in this programme. A specification, by name, of some of those which are the most highly esteemed, will suffice to present some notion of their number and variety. Among these are *The Young Man of Nacci*, a short oratorio; *Abraham*, an oratorio in three parts; and *The Lord's Prayer*, for solo voices and chorus; the operas of the *Vampyr*, *Genesirinn*, *Sicilianische Vesper*, *Die Macht des Liedes*, and *Gindia* (the last, which is only just completed); the Ballets of *Joko und Zeila*; and several concert overtures. Lindpaintner has written, in all, fifteen operas and operettas, fifty psalms, and four masses. His instrumental compositions are very numerous, including solos for almost every instrument, two concertantes for wind instruments, twenty concert overtures for the orchestra, besides *entr'actes* and melo-dramatic music. As a song writer he has been no less prolific, having composed no less than 200 *lieder*, some of which have obtained a wide popularity in German. In England one of these *lieder* (known under the title "With Sword at rest" and the "Standard Bearer") has been made famous by the singing of Herr Pischek, who first introduced it at one of the concerts of the Philharmonic Society, in Hanover-square.

Lindpaintner, besides being a member of nearly all the musical societies of Germany, is Chevalier of the Order of the Crown of Wurtemberg, and member of the Royal Academy of Berlin. His Majesty the King of Prussia presented him with the large gold medal of the Arts and Sciences, and H. R. H. the Duke of Coburg with that of the Ernestine Order of Merit. Her Majesty the Queen of England, through Prince Hohenlohe, also presented him with a golden medal, bearing her Majesty's likeness, as an acknowledgment of her Majesty's having received the score of the oratorio of *Abraham*.

For Dwight's Journal of Music.

From my Diary. No. XXIII.

NEW YORK, March 31. Here is something from the April number of the *Illustrated Magazine of Art*, which is exceedingly interesting. Is it true? It is from an article on Joseph Vernet, the first of the series of great French painters of that name.

"What he most loved, after painting, was music. He had formed an intimate acquaintance with Pergolesi, the musician, who afterwards became so celebrated, and they lived almost continually together. Joseph Vernet had had a harpsichord placed in his studio for the express use of his friend, and while the painter, carried away by his imagination, put the waters of the mighty main into commotion, or suspended persons on the towering waves, the grave composer sought, with the tips of his fingers, for the rudiments of his immortal melodies. It was thus that the melancholy stanzas of that *chef-d'œuvre* of sad-

ness and of sorrow, the *Stabat Mater*, were composed for a little convent in which one of Pergolesi's sisters resided. It seems to me that while listening to this plaintive music, Vernet must have given a more mellow tint to his painting; and it was, perhaps, while under its influence, that he worked at his calms and moonlights, or, making a truce with the roaring billows of the sea, painted it tranquil and smooth, and represented on the shore nothing but motionless fishermen, sailors seated between the carriages of two cannons, and whiling away the time by relating their troubles to one another, or else stretched on the grass in so quiescent a state that the spectator himself becomes motionless while gazing on them.

"Pergolesi died in the arms of Joseph Vernet, who could never after hear the name of his friend pronounced, without being moved to tears. He religiously preserved the scraps of paper, on which he had seen the music of the *Stabat Mater* dotted down beneath his eyes and brought them with him to France in 1753, at which period he was sent for by M. de Marigny, after an absence of twenty years [at Rome]. Vernet's love for music procured Gretry a hearty welcome, when the young composer came to Paris. Vernet discovered his talent, and predicted his success. Some of Gretry's features, his delicate constitution, and, above all, several of his simple and expressive airs, reminded the painter of the immortal man to whom music owes so large a portion of its present importance: for it was Pergolesi who first introduced in Italy the custom of paying such strict attention to the sense of the words and to the choice of the accompaniments."

Dwight's Journal of Music.

BOSTON, APRIL 16, 1853.

BOUND VOLUMES OF OUR FIRST YEAR. We have a limited supply of these now ready and for sale, at prices varying with the styles. Looking over our year's work, now that we have it all between two covers, we really feel that it contains much which music-lovers will find worth preserving and of use for future reference. Perhaps nowhere can you find, in so compact a form, so much of the living history of the past year of music, hereabouts at any rate, and to a considerable extent in the whole musical world. Our series of concert programmes and reviews, alone, constitutes a complete *catalogue raisonnée* of the music that has been performed or published during this uncommonly active year in Boston. So too, with less fulness of detail and comment, our musical intelligence and correspondence from abroad. The musical features of England, France, Italy, Germany—not omitting "Young Germany," are sketched.

Nor is this all. The book is rich in papers of a less local or temporary interest, relating to the most important questions and personalities of Art, which we should not have taken the pains to translate or procure, if we had not thought them worthy to be preserved and identified with the history of our own musical culture. The series of papers upon CHOPIN, by Liszt, is alone worth the price of the volume to not a few appreciating readers. The able papers on "Acoustic Architecture" embody, and for the first time in any popular form, the best light of the day on that obscure subject, with the addition of many new suggestions. The lives of not a few great composers, and analytical descriptions of not a few of their immortal masterpieces, must have interest to the young student or amateur of music. The interesting reminiscences connected with the opening of our new Music Hall, and other local

events; the farewell strains of Mme. Goldschmidt, the subsequent career of Sontag and Alboni, &c., &c., stand here recorded.

Surely it is no offence to modesty, in these times, to hint that such a volume would not be an inappropriate present to a young friend, musically inclined, whose feet one should deem it worth while to direct somewhat towards the sources of true taste and inspiration.

"Sackbut," on our first page, blows a true blast of warning against the degenerate tendency of our military and street bands to run into mere brass. We fully sympathize with his complaint, and trust it will be duly weighed. Are the business and politics of the day so harsh, that the tones of our street music must, in correspondence, renounce all their sincerity and gentleness, and become mere bluster?

Mr. Keyzer's communication, too, is sound and interesting, although we have no wish to contrast our own too glowingly with any other city, as regards the taste for music. The experience of Boston deserves such notice, chiefly as illustrating the cheerful lesson, that any community may be made subject to the charm of the best kind of music, by rightly educating the masses. But the Quaker City, it will be seen by referring to our Musical Intelligence; is even now redeeming herself from our friend's charge of boasting to be music-loving, and yet encouraging no classic concerts.

Mr. K. does no more than justice to the efforts of the old "Academy" in furthering this taste for solid music in our city. But there were also older causes at work, before the date of his acquaintance with us, which we should like to see fitly commemorated. For instance, the oldest oratorio society in America, the "Handel and Haydn," which thirty or forty years ago made some of Handel's choruses familiar as household words, in those days of our musical barbarism. There was an amateur orchestra, too, in Boston, earlier than our recollection, and still alive, which had its audience and played the symphonies of Haydn and Mozart.

OPERA AND OPERA HOUSES. It seems now to be almost certain that another winter will see a large new opera house in each of our three great Eastern cities, New York, Philadelphia and Boston. Success of opera enterprise must in the main depend on the excellence combined with the cheapness (to the music-loving many) of the entertainments offered. Paying houses must be large houses, and the exclusive system of high prices must yield, in lyric as it has already done in concert music, to the spirit of our democratic culture. When books and newspapers are cheap, and (the latter at least) more excellent the more cheap they are, it cannot be but that the enjoyment of the Fine Arts must follow the same course, and the best artists of every kind seek their remuneration in the small price, gladly paid by thousands of Art-lovers. With this view, we are happy to present our readers with the communication from our friend "E," below, with whose suggestions we entirely accord.

To the idea of cheapness combined with excellence, too, another circumstance looks favorable. With three great opera houses at the points above-named, the operatic campaign will naturally become a triangular one. Or rather, it will be a

unitary organization, with its centre in New York, and its two wings in Philadelphia and Boston; so that by skillful alternation the entire force of a company equal to the wants of a metropolis as big as the three consolidated, may be available in turn at each of the three points. The three cities have a common interest in the matter, and by offering each a suitable *locale* to one common impresario, may share in the largest luxuries of opera, as individuals in a Club House share the luxuries of rich private dwellings. On this point too we find the following good suggestions, in conformity with those of our correspondent, in the *Home Journal*:

Mr. T. S. Arthur, the editor of *Arthur's Home Gazette* thinks the price of opera tickets is unreasonably high. He says, "In this city (Philadelphia) we know that a very large number of opera-goers absented themselves, from principle, during the late series of operas by Sontag—excellent as they were. The system of high prices they regarded as a public evil, and though able to pay the prices, denied themselves a real gratification in order to discountenance a system based on a false estimate of the real value of such performances. If editors and musical reporters would only come out on the right side in this—refusing to let a few tickets of admission influence their opinions or induce silence—a better and more healthy state of things would soon exist. The idea of giving a singer five, six, or seven hundred dollars a night is preposterous." So preposterous, the editor might have added, that it is done very rarely. Good opera cannot be cheap. The expense of producing operas in creditable style is unavoidably great. There are forty musicians to pay, at the rate of three, four, or five dollars each per night, and a conductor, whose services are worth from ten to twenty. The chorus ought to number forty persons, and their pay averages about two dollars and a half. The four principal singers demand—and justly demand—from fifty dollars to one hundred and fifty for each performance; the four second-rates, from ten to twenty-five. The advertising is a serious item. Then there are door-keepers, money-takers, ushers, scene-shifters, costumers, carpenters, *agents*, and others, to be paid. The rent of the theatre is seldom as little as a hundred dollars a night. Besides all this, there are several other circumstances to be taken into the account. The opera season is short, and the singers' annual income is all to be obtained in a few months or weeks. Rainy evenings diminish receipts, but not expenses. Some operas, produced at great cost, fail to please, and have to be soon withdrawn. The taste of the public is variable, and the popularity of a singer, which is, this season, at its height, may next season be on the wane. A voice is a perishable commodity, and, if that is lost, all is lost. If, therefore, any person is more called upon than any other to make hay while the sun shines, and to make it in prodigious quantities, surely it is a favorite singer. In every profession—law, physic, literature, politics, clerical, mercantile, or mechanical—there are a few great prizes to be won, the contention for which gives life to those pursuits. Of the hundreds of public singers, it is only a Lind, a Grisi, a Sontag, an Alboni, and a few more, that realize anything like the sums named by our contemporary; while the fact that those few do realize them, stimulates the exertions of the whole musical profession. There is but one way to place the opera within the reach of the million, and that way will probably soon be attempted. When the three large opera houses, now meditated by New York, Philadelphia, and Boston, are built, they are likely to be leased to one great manager, who will, doubtless, be able, by short, brilliant seasons, at each city, to attract a succession of audiences sufficiently large in number to make low prices of admission remunerative.

Since writing the above we notice, in the *New York Tribune*, another view of the three pro-

posed opera houses, evidently from the pen of W. H. Fry;—a long and able article, in which he regards the Philadelphia as a model plan, destined to result in a national lyric school. We hope to find room to copy it entire next week.

The New Opera House.

MR. EDITOR:—It may be assumed that all persons who have studied attentively the phenomena of theatrical or operatic enterprises in Boston or in any other city in America, have come to one and the same conclusion as to the cause of their want of success. To be permanently attractive, a theatrical or operatic company must have merit. The first constituents of merit in this department are numbers and high grade of the performers, and these cannot be secured without great expense. It requires but a very simple arithmetical process to show, with the knowledge of a few notorious facts, that a house of 1000 capacity cannot pay a night's expenses unless brim-full at \$2 or \$3 a head. This statement is designedly far within the truth. The Impresarii engage their troupe, chorus included, by the month or season; formerly it was done by the season, until repeated bankruptcies warned the unhappy *entrepreneurs* that the risk was too great. The shorter the engagement the poorer the company and the greater the expense. It is notorious, in other departments of work as in this, that men and women can afford to and will work cheaper by the long than by the short period. It is equally notorious that the highest talent can best command its own terms. Hence the best artists, vocal or instrumental, will most readily work on long engagements. If the Impresario fears (as well he may under present arrangements) to make long engagements, he is driven to a choice of alternatives, each fraught with risk, and all generally terminating in failure and discouragement. 1. He must submit to a short engagement and its increased rate of pay; or, 2. He must put up with inferior artists and even then pay them higher on the short than on the long term. Let us look at the working of each course. He takes a poor company—poor in talent and thin in force. By dint of puffs and hand-bills, expensive in the ratio of their falsity and exaggeration (for your regular out and out puff-writer has a tariff to his conscience and asks high for the blackest lies in the largest capitals) the company gets one full house. Puff takes his pay in advance, and having a reputation (!!) as well as conscience to care for, can't puff the next day, in the face of the awful performance, and a half house greets the second representation—and—the third, is not.

But next time Impresario tries the other expedient. He takes a good company, (who must be paid, you know,) and puts his prices at one, two and three dollars. Does he make money at that here in Boston? Ask those who have tried it. They will tell you the class is too small who can afford to pay those prices to fill the house even for a few nights, and twenty nights would hardly pay. He goes off disheartened and the papers cry out, some against high prices, others against the want of taste for music in our public.

In the meantime, if his troupe is a good one, it is probably engaged for a long season. New York is tired; the smaller cities can't keep up the high prices; the troupe is not at work, but their wages are running, and either they must be cheated or their employer fail—generally both happen.

Now we are not engaged with the question, "Can the opera be made to pay in this country?" *Nous n'en sommes pas là.* The case does not call for that ruling. We are building opera houses here and in New York and not stopping to ask,

"Can they succeed?" Yet we are interested to know what are the chief obstacles to their success and how we can best avoid them? It would seem to be an almost inevitable thought: "Have your house so large that half a dollar per seat shall maintain the company." We therefore make, with full confidence, based on observation, the following statements of the actual and possible in this matter.

1. No enterprise, musical or theatrical, has ever contrived to pay for any length of time in this city (perhaps we might say in America) where the price of admission has been over fifty cents.

2. More money will be netted in an operatic season, long or short, at this price, where the company is full and good, in a building of 4000 or 4500 capacity, than can be netted in a smaller one at any price. The experiment at Castle Garden goes to prove this, if it proves anything. Therefore,

3. If an Opera House, or First Class Theatre, well conducted, can be permanently successful in Boston at all, it can only be by force of great capacity, comfort, elegance, first-rate performance, low and uniform price.

4. If the taste for these amusements is not general enough to ensure paying houses with these conditions, we boldly assert that the amusements cannot be maintained under any conditions; for the indisputable fact must not be overlooked that the genuine lovers of music and the drama are not from the wealthier classes. If any discrimination in prices is insisted on, let a given number of seats, not confined to any section of the house, but scattered all over it, be held at an advanced price, and let those occupy them who can afford to pay for exclusiveness, but let them not be superior in any respect to the other seats. Every seat in the house should be numbered and sold invariably by number. It is democratic, convenient and economical. It permits people to reach the house ten minutes before the performance, saves an hour's gas and gives the mechanic and the capitalist an equal chance for a good seat.

We have conversed with more than one "Manager" on this topic, and the above are substantially the views we have gathered from them, fully confirmed by our own observation. They all insist upon four thousand capacity as the minimum.—E.

A Specimen of London Criticism.

The editorials in the leading musical Journal in England, called the *Musical World*, are often delightfully original; but we have seen nothing in its columns lately that came quite up to the following demolishing criticism upon Schumann and "Young Germany." Certainly it is a gone case with them, and all such geniuses as vainly think to do better than they care to have in England! We quote from an onslaught upon the *Athenæum*, apropos to certain strictures of the latter upon Mr. Ella's programmes to his "Musical Union" and classical "Winter Evenings:"

"We are at a loss to explain the sudden hostility of the literary journal, which, ere now, has been so meek. The Director of the Musical Union, however, threw out a sop on Thursday, in the shape of a hideous quintet by Robert Schumann—an intimate protégé of Franz Liszt, who stands up manfully for the ugliest music he can find, and who has found Wagner and Schumann, Richard and Robert, the Siamese twins of modern æsthetic art (æsthetics!—what a fine synonyme for rhodomontade!), ready and willing to furnish him with as much as he wants, presto and scherzando, though not ready nor able to put their heads close together, and make up the first bar of a presto scherzando like poor Mendels-

sohn's. The sop-quintet in E flat was doubtless thrown out to conciliate the *Athenæum*, which, being of the Leipzig party, and an advocate of "they four" (*Ezekiel*), does not want the *Reformation Symphony* of Mendelssohn, and consequently craves for the æsthetics, which are now doing so much to make music mysterious, not melodious, horrible not harmonious. The sop will soapen the *Athenæum*, and in the next number, the Director of the Musical Union will be apostrophised as a *cumini sector* instead of being mythicised as a Midas.

Take courage, Mr. Ella, go on with Schumann. Engage Wagner to write a quadruple-quatuor; and though you must sacrifice your performers on the altar of Bel, (poor little Wilhelmine Clauss, we never sympathised with you so much as when your little fingers and your large soul were vainly striving to make music of such miserable mummery,) the steam of their entrails will be a peace-offering to the false god, who now sits on a throne at Leipzig, and the odor will be welcome to the nostrils of the *Athenæum*.

Moreover, the music of Schumann brings with it a second and still greater advantage. It acts as a foil to that of the other composers. Not to speak of Mendelssohn, (the comparison would be 'odorous,') the Bohemian melodies of Goldberg, the Guttenturgian, after the purgatory of the quintet, were as the first glimpse of Heaven to a pardoned sinner, and the fair comely Doria, from whose pouting lips they flowed so glibly, as the ministering angel, to lead the way to Paradise. The effect of contrast was never more delicious."

There, reader! now take breath, and congratulate yourself that you have lived where the terrors of such learned criticism did not prevent your enjoyment of that "hideous quintet" by Robert Schumann, which you have heard so warmly interpreted at various times by both Scharfenberg and Dresel with the Quintette Club. When we shall have attained that distant height of musical taste and culture that we can, like these English critics, condescend to adopt and father (even against his own less appreciating fatherland) the author of "Elijah," and say "poor Mendelssohn" (!), we shall perhaps discover that these artists have been mystifying our green senses with music that is not the genuine article, inasmuch as it does not pass current in England:—unless it may be with the *Athenæum* party. But here again the *World* upsets our former understanding. The *Athenæum* "of the Leipzig party!" Did we not a few weeks since copy from that paper a critique as satirical, if not as ingenious and refined as this just quoted, upon Schumann, Wagner and "Young Germany?" Then as to Schumann being "an intimate protégé of Liszt," we have understood that there was actual coolness in their personal relations, although Liszt is a generous recognizer of what is genuine Art, even if guilty of the crime of being new.

WHAT HAS BECOME OF "HAFIZ"? Since summer went he has not sung to us. For "Hafiz" is an Eastern bird that loves not our wintry clime. But with the new approach of summer listen for his notes again. One who knows all about him sends us this malicious warning of his plans:

NEW YORK, April 14th.

"Any time these six months I have seen a skulking scoundrel who endeavored to avoid my notice, and always turned pale when he saw a copy of D.'s J. of M.—I pursued him rigorously and he confessed to me that he was the chief of sinners and that his name was 'Hafiz.'"

"But," said he, when he saw in my eyes the

firm resolve to acquaint the editor with the fact that his correspondent was still living, 'but, oh! say that —,' and thereupon he vanished, and I haste to discharge my duty, for, if I have a failing, it is doing my duty. Should you see the editor will you please state not only the fact, &c., but that I have heard the perjured Hafiz swear that not many moons should wane before he wrote to D.'s J. of M. a letter about things in N. Y.—'Our new music, and other things,' for instance.

"Hafiz, who tries to make me believe that he does the music in 'Putnam,'" says that in the May number he has commended your Journal! He is an abandoned fellow."

"Hafiz" is heartily forgiven,—that is, if he will only sing again; but this tell-tale correspondent, who knows him so well and has so little cause to feel ashamed of the intimacy, we forgive not for speaking of him in such disrespectful terms.

Musical Intelligence.

Local.

MENDELSSOHN QUINTETTE CLUB. That extra concert, our readers will be glad to know, comes off to-night; when the Club, with the assistance of Messrs. SUCK, EICHLER and MASS, will let us have a second hearing of the Octet that produced so fine an impression on the evening of Mendelssohn's birth-day.

We must warn many of our music-lovers, too, that they are losing much in not attending the Wednesday and Saturday afternoon rehearsals of the Quintette Club, at the Masonic Temple. We have never enjoyed the music or the place so much as in these sunny afternoon Spring hours. Last time they performed the exquisite Quartet of Mozart in E flat, the posthumous Quartet (in F minor) of Mendelssohn, a Quintet by Mr. Ryan, &c. The audience, from a very small beginning, has been rapidly increasing; but there are still many missing who should be there, and three out of the six rehearsals are already gone. We doubt not that a later hour than three would be more convenient for many would-be listeners.

OPERA. The signs and rumors, which it had long become idle to report or trust, are at length coming to pass. Mme. SONTAG, as it appears by the official announcement below, is actually to open at the Howard on Tuesday evening, in what has been in New York and Philadelphia her most admired character of *La Sonnambula*. The place is so small, the season promised so short (only two weeks), the chance of prices by auction sale so high, and the dearth of opera here so long, (while the last that we look back upon was no whole opera, but only Alboni, with a few feeble surroundings,)—in short, kid gloves have had so few chances of late, that we may presume the Countess's opera will be fashionable.

There seems every reason, too, to believe that the opera, as a whole, will be excellent;—and that is what we look to most in Boston. A solitary transcendent prima donna does not constitute a lyric drama. SONTAG brings with her the full chorus and the picked orchestra of thirty, which have so contributed to her success in New York and Philadelphia; and the admirable ECKERT is conductor. We have not heard a full list of her principal singers; but Badiali, Pozzolini, Rocco, Mme. Pico, &c., are of the number. The pieces will undoubtedly be those which have been most admired in New York. Yet it would please Bostonians, could "Don Juan" be added to the list. Why is not Bosto here!

THE MUSICAL FUND SOCIETY have played at their two last public rehearsals, and with great acceptance, a Symphony of Haydn new to Boston ears, namely the Ninth. These rehearsals still continue every Friday afternoon, and but for them the beauty and the charm of the Music Hall would be entirely shut up from us. The GERMANIA SERENADE BAND add much to the attractions.

NEW CLASSICAL MUSIC STORE. We call attention to the card of Messrs. White Brothers, who have opened an agency for the sale of André & Co.'s editions of the music of Mozart, Beethoven &c. It is their design, we understand, to keep a strictly classical music depot, where the lovers of such may find what they want with-

out wading through piles of negro melodies and Woodbury bathos.—The Messrs. W. are well known for their skill as makers and repairers of violins and other instruments.

MASONIC TEMPLE. Our enterprising fellow-citizen, Jonas Chickering, Esq., has leased the ground floor and lecture hall of this building for a term of years, for the purpose of altering the interior of the edifice into grand show and sales rooms for the disposal of his popular instruments. The location of the Temple is very fine for this purpose, as it is near the business centre of the city, and the rooms will be accessible to strangers and lady visitors, without the annoyances incident to a crowded thoroughfare. We cordially wish Mr. Chickering complete success in the new enterprises in which he is engaged. The Temple will be fitted for his use as soon as possible.—*Transcript.*

Philadelphia.

MME. SONTAG has performed in *Don Pasquale*, *Lucresia Borgia* and *Lucia di Lammermoor*,—all apparently to the greatest satisfaction of the opera-goers, and closes her season with *Maria di Rohan* and the *Figlia*. It is now our turn in Boston.

The "GERMANIANS" gave four concerts, the concluding one on Monday evening. The adagio to the "Choral Symphony" figured in their last programme. **JAELL**, who was detained in Boston for some time by sickness, joined them in the two last concerts and performed the *Concert-Stück* by Weber, besides lighter things. The assistance of the German "Young Männerchor" is highly commended. The Germanians are now in Baltimore.

MR. L. MEIGNEN, a long resident musician and leader of the Musical Fund orchestra, has composed a grand Mass, which was produced for the first time last Sunday evening at St. Mary's Church. The *Bulletin* says of it:

The choir numbered about thirty voices, and the orchestra was full in all its parts. The work is of a strictly religious character, and the music is in every phrase characteristic of the sentiment of the words. The *Kyrie eleison* is a solemn, majestic movement; the *Gloria in Excelsis* a lofty and exulting strain, and the succeeding passages are properly expressive of the language of the service. The *Credo* is a true representation of the confidence of a well-grounded belief, and as a mere piece of music is one of the most brilliant and effective passages we know of in religious composition. The *Et incarnatus est*, for baritone solo, with chorus, is very impressive and full of fine effects of harmony. A strict *fugue* (*Et vitam*) is the most pleasing thing of the fugue kind that we have heard. The *Benedictus*, (a quartet) will generally be regarded as the gem of the work, and the *Agnus Dei* (a quintet) is not only very ingeniously written, but is the very perfection of the style proper for that most solemn portion of the service. The *Dona nobis pacem*, for full chorus, is in a more cheerful vein and leaves a most pleasing last impression. Mr. Meignen, throughout the work, has proved himself worthy of the first rank as a composer. Not only in the arrangement of the vocal parts, but in the instrumentation also, has he shown his thorough knowledge of the art. The style of his composition is thoroughly religious, but less severe than that of the mass-writers whose works are standards. Still the constant flow of melody and the occasional employment of effects heretofore confined to dramatic writing, while they gratify the senses, are wholly free from meretricious ornament. Mr. Meignen has hit upon a happy blending of the two styles—the old severe and the modern dramatic.

MME. SONTAG'S ORCHESTRA gave a concert this week at the Musical Fund Hall, with **ECKERT** for conductor, and played, among other things, the Fifth Symphony of Beethoven.

In addition to the above items, a friend in Philadelphia writes us the following:

"Mr. Thorbeck's Private Soirée Musicale, the third and last for this season, took place last Tuesday, (March 25th,) at Scher's Piano Warehouse.

"It was a rich treat to hear the Piano Trio of Mayseider, Piano quintet of Beethoven and the Piano sextets and septets of Beethoven and Onslow performed in so masterly a manner.

"Mr. T. showed again that he is not only an excellent solo player, but also—and what is more—as excellent a performer of chamber music. The programme I send enclosed. What a pity that such soirées are so rare. In that respect Boston is far ahead of Philadelphia.

"The Singing Academy is making rapid progress. It consists of a chorus of about forty ladies and gentlemen, mostly Germans, who perform the works of Mendelssohn, Kreutzer, &c. with great precision and feeling.

"Mr. Ph. Reiter, the conductor, deserves all praise for the pains he takes in establishing a Society of this kind, which is as yet the only one in this city, where secular music is performed."

London.

ROYAL ITALIAN OPERA. The season has commenced, and as there is now no rival establishment, there is promise of brilliant times at Covent Garden. The *Standard* for March 22d, thus surveys the prospect:

The advertisement just issued by the enterprising manager of this undertaking, affords proof that he intends to pursue his course with the same activity that has hitherto characterized his connection with the Royal Italian Opera. Grisi stands at the head of the soprani; and with this great and unrivalled vocalist will be associated Castellani, so honorably known to opera and concert-room habitués. Madame Jullienne, who made so sensible an impression upon the audience in the great works of the Académie played last year, has been re-engaged; and likewise Mme. Bosio, the agreeable representative of Adina in the *Elisir*, who, though making but little sensation at first, improved in the opinion of the subscribers as the season advanced. Of Madame Medori, Mlle. Donzelli, and Mlle. Albini, we know nothing, though report has been unusually emphatic in its praises of the first-mentioned lady, who has gained laurels, it seems, at St. Petersburg. Only one contralto singer is mentioned—a Mlle. Nantier Didée from the Theatre Italien of Paris. This department, therefore, is anything but promising. The *seconde donne* are Mlle. Bellini and Mlle. Cotti, both useful artists, as we have frequently had occasion to know. Mario, who, we trust, has completely recovered his voice, and Tamberlik, supported by Stigelli, a sound and at all times an available singer, are the principal tenors; besides whom we are to have Luchesi, hitherto unknown in this country, Luigi Mei, and Soldi. The baritones consist of Ronconi and Belletti, the latter a very excellent engagement, remembering the cleverness displayed by him at Her Majesty's Theatre, for several seasons past. Fornes and Zelger are the stars of the bassi profondi. The second of these artists came over here with the Brussels company, and three seasons ago was an adjunct of the Royal Italian Opera. His merits, consequently, are well known. This section is also strengthened by the useful Tagliafico, Polonni, Gregorio, and Rache. The manager entertains "sanguine hopes" that Mlle. Wagner will be enabled by "circumstances" to realize a "limited number of representations."

The foregoing constitutes the list of principal vocalists. The orchestra remains, of course, under the superintendence and conductorship of Signor Costa. Piatti and Bottesini, however, no longer hold seats in it, and by whom their places will be supplied, the advertisement does not inform us. A Signor Panizza, from the Scala, is to be the *Maestro al piano*; Signor Monterasi, the prompter; and the accomplished Signor Maggioni, the poet, as usual.

The advertisement promises the production of at least three out of six new operas which are mentioned. There seems to be no doubt of a version of Spohr's *Jessonda*, which has been arranged expressly for the Italian stage, and which will be conducted by the illustrious composer himself. The *Benvenuto Cellini*, of Hector Berlioz, is also among the probabilities. The other operas named are Verdi's *Rigoletto*, "performed with the greatest success at Venice and St. Petersburg," Rossini's *Motilda di Shabran*, Donizetti's *Don Sebastian*, and an opera by one Sig. Bonetti, entitled *Juana Shore*. The great French master-pieces—the *Huguenots*, the *Robert*, the *Prophète*, and the like, which have given such distinctiveness and importance to the Royal Italian Opera, we no doubt shall frequently encounter, and fare like this can never be unacceptable.

The ballet, we observe, is to be more considered than heretofore, and divertissements are to be given in conjunction with the operas which do not occupy the entire evening. The engagements, however, in this department, are not very remarkable. Mlle. Belina Marmet, Mlle. Barville, Mlle. Kolemberg, Mlle. Teresa, Mlle. Lerieux, and Mlle. Mathilde Besson, suggest a group of light-heeled nymphs, but with whose attainments we are wholly unfamiliar, and of whom, fame, hitherto has not had a word to say. The *maitre de ballet* is M. Desplaces, and the leader of the ballet Mr. Alfred Mellon.

The season commences on the 29th with, we believe, *Masaniello*.

SALE AT HER MAJESTY'S THEATRE. The sale of the valuable properties and effects of Her Majesty's Theatre, adjourned from Monday last, in consequence of no advance having been made on the upset price of £12,000 for the whole in one lot, was resumed yesterday by Mr. James Scott. A goodly assemblage of theatrical managers and proprietors of saloons, with a very large number of brokers, were in attendance. Mr. Scott mounted the rostrum on the stage at 1 o'clock, and commenced by reminding his auditory that this was an adjourned auction as to the fate of Her Majesty's Theatre, for, upon the verdict of those present, would depend its future existence. If he failed in obtaining an offer for the whole property, it would be his duty at once to proceed to sell in lots, and then they might rely, the magnificent temple in which they were then assembled, would never more be a theatre. After reading the conditions of sale, and pointing out that the upset price had been reduced from £12,000 to £11,000, Mr. Scott urged his audience to favor him with a bidding, remarking that it was not simply a question of property, but a question of whether the national theatre should be kept open or not. He was earnest in saying, that if he had no bidding, the sale in lots would at once proceed. After a lapse of some

duration, no offer having been made, the auctioneer adjourned to the concert room, where the sale was to be commenced. The articles sold consisted chiefly of a selection from the gentlemen's wardrobe, and most of the lots went at the price of old rags. 140 lots realized about £200. The sale will be continued for eleven days.—*London Musical World.*

Miscellaneous.

Spontini's *La Vestale* is to be revived with great splendor at the Grand Opera in Paris.

Schumann's music to Byron's "Manfred" is to be brought out this month in Dresden.

The Hamburg papers tell a tale of a tenor of marvellous beauty and power having been found by a musician singing to a hurdy-gurdy in the streets, of his having been engaged on the spot at a large salary, and placed immediately under accomplished masters.

MISS CAROLINE LEHMANN, our admired cantatrice, is giving concerts, with her brother and other talent, in Cincinnati. May she be encouraged to sing them her best music. The "Germanians" will be there too, anon, so that she need not lack an orchestra.

MADAME BISCACCIANTI, at the last accounts, was playing in the Italian opera at Lima.

At St. Petersburg, at the close of La Sonnambula, in which Mme. Viardot performed, the Emperor of Russia left his box and went on the stage at the close of the second act. He offered Mme. Viardot his arm, and led her to the imperial box, where he presented her to the Empress and the Grand Duchesses. He presented her also with a superb ornament, and she was afterwards called out before the curtain twenty times.

"A Life on the Ocean Wave! Ho, ho, &c."—Mr. Henry Russell, a great charlatan, has put forth a scheme for "ameliorating the condition of the poor," by advertising in the programme of a week's entertainment, just concluded at the Strand theatre, that he will each evening present a ticket to every person on entrance, which will entitle them to a chance of obtaining a free passage to America. The drawing will take place after his entertainment.

BERLIN.—The Conservatory of Music will be opened to the public, on the 11th of April. It is engrained on the old "Berliner Musikschule," which confined its instruction to the pianoforte, singing, string instruments, and the Theory of Music. To this will be added the organ, wind instruments, and harps, for which twelve new professors have been engaged, and embracing the most talented in our town. Rumor says, that the opening of the Conservatory will be ushered in with considerable eclat under the guidance of Dr. Theodore Kullak, the esteemed pianist and composer.

Advertisements.

SPECIAL NOTICE.

NEW YORK NORMAL MUSICAL INSTITUTE.

GENTLEMEN and LADIES, who design attending the first term of the New York Normal Musical Institute, and who wish to have board procured for them, are requested to give early notice to that effect. This will be necessary, in order to secure suitable accommodations; especially, as there is prospect of a large class.

Applications have been made by some who desire to attend the courses of lectures and other class exercises of the Institute, omitting the private lessons embraced in the full course. Notice is therefore given that the price of a ticket admitting the holder to all the lectures and class exercises, will be twenty-five dollars. Including the course of private lessons, the price is fifty dollars.

The term commences on MONDAY, APRIL 25th, 1853, and continues three months, during which time daily lectures and instruction will be given in the various departments of music, the design being to furnish thorough instruction, and especially to qualify teachers of music.

The assistance of THOMAS HASTINGS, Esq., and other eminent musicians has been secured.

Circulars containing further particulars may be obtained on application to MASON BROTHERS, (late Mason & Law,) 23 Park Row, New York.

LOWELL MASON.
GEORGE F. ROOT.
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Mar. 5. tf

Pianos and Melodeons to Let.

OLIVER DITSON,

Music Dealer, 115 Washington St., Boston, HAS a good variety of Piano Fortes, Melodeons, Seraphines, and Reed Organs, to let, for city or country, on low terms. If, within one year from the time of hiring, the party should conclude to purchase the instrument, no charge will be made for rent of it, except the interest on its value. 25 tf

TO PRINTERS.

MUSIC COMPOSITOR WANTED. One who is thoroughly acquainted with the business. Apply at this Office.

MADAME HENRIETTE SONTAG'S FIRST APPEARANCE IN OPERA.

The Public are respectfully informed that the First Night of the Opera in Boston will be

**ON TUESDAY, APRIL 19th,
AT THE HOWARD ATHENÆUM,**

When will be performed Bellini's Opera, in three Acts,

LA SONNAMBULA.

In which MADAME SONTAG will appear as AMINA; SIG. RAFFALI as COUNT ROBOLEPHO; SIG. POZZOLINI as ELVINO; assisted by a competent and perfect GRAND CHORUS.

Special attention is called to the unequalled perfection of MADAME SONTAG'S GRAND ORCHESTRA, which has created such an immense sensation in New York and Philadelphia, under the Conductorship of

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It embodies all the prominent members of the New York musical societies, as well as all the solo players who have given so much *relat* to the orchestral performances of MADAME SONTAG'S Concerts in Metropolitan Hall.

LEADER.....Mr. Jos. NOLL,
(The Celebrated Violinist.)

CARD.

For the purpose of discountenancing any speculation in tickets, to which the moderate price at which they have been placed may be an inducement, the choice of seats will be sold at

AUCTION.

ON MONDAY MORNING, APRIL 18th.

The particulars of the manner in which the auction will be conducted, will be given in future advertisements. The standard price of secured seats has been fixed at

\$2 00 and \$1 50,

according to location. Both the \$2 and \$1 50 seats are numbered, and there is but one general entrance (and a free circulation) to all parts of the house.

With each ticket (\$2 or \$1 50) there will be given a certificate entitling the holder to a secured seat, good for the whole evening.

To prevent confusion in the interior of the house, no person can possibly be permitted to occupy any seat without producing the corresponding certificate.

All seats that may not be disposed of at the Auction can be had at the Music Store of

E. H. WADE, 197 Washington street.
Doors open at 7—Opera commences at 8 o'clock.

MME. SONTAG'S ITALIAN OPERA At the Howard Athenæum.

The subscriber will receive orders to purchase choice seats for MME. SONTAG'S Opera, at the auction sales, having a person especially appointed to attend them for this purpose. Every order must be accompanied by the standard price of each seat; and the premium paid, duly authenticated by the auctioneer, will be payable on delivery of the tickets. The tickets must be called for before 11 o'clock on the day of the Opera, or the money forfeited—10 per cent commission will be charged.

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The Mendelssohn Quintette Club

Respectfully inform their friends and the musical public of Boston, that they will give an

EXTRA CONCERT,

ON SATURDAY EVENING, APRIL 16, 1863.

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ASSISTED BY MESSRS. FUCH, EICHLER, AND MASS.

Mendelssohn's celebrated Octette will be performed for the 2d time in America, and Beethoven's Quintette in C, &c.

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OLIVER DITSON, Publisher,
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Feb 26

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Feb. 26. tf

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